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THE DECORATOR AND FURNISHER.

the reds appear dull, and the more we continue to look at them the duller they appear to grow, until we begin to believe ourselves that the shades are not right, and we know that the customer is experiencing the same feeling. Place near these red fabrics a piece of dark green material. If the reds are yellow reds (scarlets), let it be a dark blue green; if the reds are blue reds (crimsons), let it be a dark yellow green; and soon we will experience a new feeling—the reds will become purified and will become bright and clear and beautiful, because green is the mutual opposite of red.

The mutual opposites of colors are as follows:

Yellow, the mutual opposite is purple.

Red, the mutual opposite is green.

Blue, the mutual opposite is orange.

Orange, the mutual opposite is blue.

Purple, the mutual opposite is yellow.

Green, the mutual opposite is red.

Now follow that table with another one, in which light and shade are considered, and it will read:

Light yellow, the mutual opposite is dark purple.

Light red, the mutual opposite is dark green.

Light blue, the mutual opposite is dark orange.

With all the thousand and one color conditions known to commerce or possible to the dyer, every one is possible of classification as a yellow, a red, a blue, an orange, a purple or a green, and its mutual opposite can easily be clearly figured in the mind.

Take, for instance, heliotrope. It is a light blue, plus a value of red, and yellow almost totally absent. Its mutual opposite is a condition of color in which yellow is dominant, plus a value of red, and blue almost totally absent, and the whole dominated by shade to the value of the opposite of the light which qualifies the heliotrope; in plain terms, the opposite of heliotrope is a slight orange, yellow-orange sinking into shade.

Possibly no greater importance of a knowledge of color effect upon color can be presented than in the case of delicate shades for party wear. We are busy showing pale heliotrope upon an unconsidered ground. As the showing proceeds, we become aware that the colors are losing their clearness of tone, are becoming colorless, insipid or washed out in effect. We know that we are drifting toward a failure, and we are becoming nervous and anxious and losing our fine ability and tact, because something is apparently wrong with the colors. Suddenly it dawns upon us that we are showing the colors upon a dark russet ground, the mutual opposite of which is light green, and the mutual opposite of heliotrope being a condition of yellow, we have formed an atmosphere of pale yellow of a greenish cast, through which we are looking at the heliotrope; in fact, we are doing all we can to neutralize the color that we desire to emphasize, so our ignorance of mutual opposites is nullifying our very best efforts of salesmanship.

If we have behind the heliotrope as a supporting ground a neutralized dark yellow brown citrine, then we will have from it an atmosphere of heliotrope, a place in which the phantom color from the heliotrope looked at will sink and the eye will return to the consideration of the color under attention rested and renewed, seeing only heliotrope, but vivified, clarified, purified living heliotrope. Under such conditions salesmanship can be dispensed with, for the satisfaction arising from the beauty of the color looked at will do the selling. This being true, it becomes necessary, in fitting up a room for showing light colors, to arrange it so that six backgrounds are available according to the requirements of the case, for example:

Light yellows, the mutual opposite is dark purple maroon.

Light reds (pinks), the mutual opposite is dark green olive.

Light blues, the mutual opposite is dark orange brown.

Light oranges, the mutual opposite is dark blue slate.

Light purples, the mutual opposite is dark yellow citrine.

Light greens, the mutual opposite is dark red russet.

Nothing in our business so thoroughly defeats our best efforts as the indiscriminate use of color as a ground to show color upon. It is not necessary to go into a deep or long study of the subject to master its practical value; all that is necessary to remember is that color produces a color effect upon its surroundings, and that there are six groups of color: The yellows, the reds, the blues, the oranges, the purples, the greens, and that their mutual opposites are the purples, the greens, the oranges, the blues, the yellows, the reds.

So a given color being presented, its mutual opposite class is at once known, and according to the individuality of the

color presented, so will be the individuality of its mutual opposite.

EMBROIDERY NOTES.

OVERS of decoration who wish to obtain good effects at a low cost will do well to investigate the stamped Japanese cotton crepe drapery. There is also a curious combination of paper and silk imported, which presents such tones as the Japanese alone can give. Madagascar grass is the name given to curtains woven of grass, with ornament of a geometrical character thereon.

BEFORE this date still earlier in the century landscape embroidery was taught in young ladies' finishing schools. In these landscapes the flesh tints of figures, shepherds or shepherdesses that enlivened the scene, were painted in water color on the silk or satin, the drapery and landscape being wrought in colored silks. Embroidery in crewels on linen was done at a still earlier date, when homespun linen was woven and the four-post bedstead was decorated with embroidered hangings and spread.

THE fashions in embroidery have been as varied as in gowns. Fifty years ago tent and cross stitch were used on canvas for the seats of mahogany chairs for drawing rooms; and perhaps, a brilliant peacock worked on silk canvas was mounted for a fire screen for the same room. But twenty years ago cross-stitch fell into disrepute. The early work at Kensington, a dozen or fifteen years ago, was mostly color on color. Woolen curtains were embroidered in feather stitch with colored crewels. Table covers of durable woolen stuffs were also embroidered in crewels, crewels being also used, to a considerable extent, on linen.

LAST winter scattered sprays of flowers, like those painted on Dresden china, were much used. This winter the garland designs, with bow knots of floating ribbons, seem to be especially popular. The demand for this work must be great, for our Woman's Exchanges and Decorative Art Rooms have showcases and shelves heaped with linen work simply for the use of the table. There is a large supply of work at the New York Woman's Exchange, some of it very good, both in design and color; but at the Decorative Art Society the designs and coloring rank higher. We wish there might be a literary judge to overlook the mottoes scattered recklessly through this choice needlework. It is startling to find on a doily decorated with a most exquisite French Empire garland design the injunction, in bald English, to eat and have a good appetite. One does not care to be ordered, even on an embroidered splasher, to "Wash and be clean." Such a perversion of Scripture is irreverent.

THE embroidered pillow is found everywhere. As you enter the salesrooms of the Decorative Art Society of New York City, what first strikes your view is a large table heaped high with every possible artistic design and color, the soft tinted mass ready to tumble at a touch. Here is the cool linen or denim outlined with heavy linen floss, just the thing for a summer cottage; here, too, is the richest of silk, embroidered with heavy raised ribbon work in the rarest and softest of colors, not too costly at forty dollars. The white ribbon work has the look of applied lace; but the fine flat ribbon work is the most dainty and attractive. The fine ribbon work is often done on cream-colored satin or silk, for screens. There are also panels for screens in laid work, scroll above scroll, with all the beauty of curve and color, lightened with gold thread. Screens, curtains and wall hangings are not things for a day, changing with the passing fashion, and it is safe to use the best work and materials for such a purpose. The great advantage gained by contributors to the Decorative Art Society of New York is not simply the money they receive for work done, but the educational training given by the society. "I like to send things there," said a young lady, with satisfaction. "Even when they refuse your work you always learn something; for corrections and suggestions are given to contributors." The best work of the society is not always seen in the exhibition rooms. Special orders for curtains, screens or wall hangings are filled in the workrooms.